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Pretty Primrose : Air De Ballet

Henry Houseley
Composer

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PRETTY PRIMROSE.

AIR DE BALLET.

for Piano.

Composed by HENRY HOUSELEY.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat). The score includes various musical notations such as dynamics (*p*, *f*, *mf*, *cresc.*, *dim.*, *ten.*), articulation (accents), and fingerings (numbers 1-5). The piece concludes with a final cadence in the right hand.

This musical score is for a piece titled "Pretty Primrose - 4." It is written for a piano and features a variety of musical techniques and dynamics. The score is organized into six systems, each with a treble and bass staff. The first system begins with a treble staff melody of eighth notes and a bass staff accompaniment of chords, marked *sfp*. The second system introduces a tenor line in the treble staff, marked *ten.*, and includes a crescendo (*cresc.*) in the bass staff. The third system continues the tenor line, marked *ten. f*, and includes another crescendo (*cresc.*) in the bass staff. The fourth system features a fortissimo (*ff*) section in the bass staff, followed by a decrescendo (*dim.*) and a piano (*p*) section. The fifth system is marked *p* and includes a decrescendo (*dim.*) in the bass staff. The sixth system concludes with a tenor line in the treble staff, marked *ten.*, and a final piano (*p*) section in the bass staff. The score includes numerous fingerings, slurs, and dynamic markings throughout.

Pretty Primrose - 4.

The musical score consists of six systems, each with a piano (piano) staff and a vocal staff. The piano staves are in G major (one sharp) and 2/4 time. The vocal staves are in G major and 2/4 time. The score includes various musical notations such as triplets, eighth notes, and sixteenth notes. Dynamics include *f* (forte), *pp* (pianissimo), *ff* (fortissimo), *sf* (sforzando), *ten.* (tenuto), *cresc.* (crescendo), and *f* (forte). The score also includes a key signature change to F major (two flats) in the second system. The piece concludes with a double bar line and a repeat sign.

System 1: Piano staff starts with a triplet of eighth notes, followed by a quarter note, then a half note. Vocal staff starts with a quarter note, followed by a half note, then a quarter note. Dynamics: *f*, *pp*, *ff*, *sf*.

System 2: Piano staff starts with a quarter note, followed by a half note, then a quarter note. Vocal staff starts with a quarter note, followed by a half note, then a quarter note. Dynamics: *pp*, *ten.*, *sf*, *p*.

System 3: Piano staff starts with a quarter note, followed by a half note, then a quarter note. Vocal staff starts with a quarter note, followed by a half note, then a quarter note. Dynamics: *ten.*, *cresc.*, *f*, *sften.*, *ten.*.

System 4: Piano staff starts with a quarter note, followed by a half note, then a quarter note. Vocal staff starts with a quarter note, followed by a half note, then a quarter note. Dynamics: *sf*, *sf*, *p*, *ten.*.

System 5: Piano staff starts with a quarter note, followed by a half note, then a quarter note. Vocal staff starts with a quarter note, followed by a half note, then a quarter note. Dynamics: *cresc.*, *f*, *ten.*.

System 6: Piano staff starts with a quarter note, followed by a half note, then a quarter note. Vocal staff starts with a quarter note, followed by a half note, then a quarter note. Dynamics: *ten.*, *f*, *cresc.*.



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